

Probing Veracity of The Rigvedic Horse and River Saraswati of Mandala-6

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Introduction: In the past two centuries, the experts/people from different fields have tried to throw light on the Rigvedic Text using many ways, and some of them are listed below,

- **Traditional Approach-** Believing Text meant for Ritual, and interpreting it that way only.
- **Philosophical Approach-** Decoding hidden Symbolism and linking with human and nature.
- **Linguistic Approach-** Comparing and evaluating the Developments of Ancient Languages.
- **Historical Approach-** Systematic study and fixing chronology of the events based on logic.
- **Scientific Approach-** Study inclusive of evidence based Archaeology and Genetic Science.
- **Common Man Approach-** Views of the Enthusiasts, Amateurs or Freelance writers etc

As an ordinary person, I categorize myself as a part of the **Common Man Approach**, but at the same time proudly call myself as “ **An Investigator or a Detective on the job**”. As usual, in the present essay also I am using my favourite four tools that are given below,

1. **General Observation**
2. **Simple Logic**
3. **Analysis of Data**
4. **Common Sense**

In the present text, I have tried to shed some light on the two important rigvedic features, that are **I. Rigvedic Horse**, and **II. River Saraswati of Mandala-6** about whom the several scholars have raised the doubts in the past in their own styles.

Brief Introduction to Rigved: **Rigved**, is the oldest Indian Origin Literature composed in the ancient Sanskrit Language, mostly in the North-west area of Indian Sub-continent, consists of Ten Chapters commonly known as the Mandalas or Books that mainly talk about Yajna.

It is generally accepted that a part of **Rigved** has been composed earlier, called as the **Early Mandalas** or the **Old Books** that include Chapters/Mandalas- 2, 3, 4, 6, and 7. Mandalas/Books- 5, 8, 9, 1, and 10 are treated as the **Late Mandalas** or the **New Books**. Mandala 2, 3, 4, 5, 6, and 7 are branded as the **Family Books** as they are composed by the Families of the specific Rishis/Poets in their styles following **Guru-Shishya Parampara**/tradition.

Rigved is a mixture of many Mythical and Real Characters woven or intermingled in such a way that they appear to be puzzles in some cases, and pose the real challenge to the readers to know the true intention of the composers and then identify, and separate them from each other. This has definitely influenced the understanding of the text that has led to ambiguity about its interpretation.

I. The Horse in Rigved: Since many years **Rigvedic Horse**, a character that has become controversial subject among the various researchers, and hence needs to be revisited paying special attention to it in the form of a Chariot Puller and a sacrificial animal as well. The Pre-rigvedic Rishis/Seers, based on their observations on the natural activities, created various Deities and assigned independent tasks to each of them. These Sages would have keenly watched, daily the Sun rises in one direction(East) and sets in the opposite direction (West). Similarly, they would have noticed that the Storms, Winds, Rain, Seasons etc. come and go. It means, there is a periodic movement of these natural forces/powers. Hence, they felt the need of special vehicles for the conveyance for these Deities. As the Deity can not travel in a vehicle like Bullock-Cart used by the ordinary people, they devised imaginary Car/ Rath for them in consultation among themselves. **Rigved** informs us that most of the important Deities move on the Chariots drawn by different animals purposely chosen by the Priests, and some examples have been explained as under.

Take an example of **Pushan**, who lives in Heaven but **his** chariot is pulled by the **Goats**, means **Pushan** is not in a hurry, hence **His** chariot has to move relatively slowly indicating that “slow but steady would cover the distance daily or complete the task smoothly”. **Pushan** is a path-provider and a protector of the cattle from wolf, robbers, miscreants and also brings prosperity to the herders/people by means of providing grass/fodder /foodgrains which exhibits **his** constructive mindset towards the living things.

In case of **Maruts**, it has been mentioned that **Prshat-Asva/ पृषत+अश्व** (prṣadaśvāso or prṣadaśvā [1]) draws **His** Chariot.

Mandala-wise **Prshat-asva** (Spotted-horse?): 1(3), 2(1) 3(1), 5(1), 7(1)-----[2]

Mandala-1 verses: Rv-1.87,4; 1.89,7; 1.186,8

Mandala-2 verse: Rv-2.34,4

Mandala-3 verse: Rv-3.26,6;

Mandala-5 verse: Rv-5.42,15

Mandala-7 verse: Rv-7.40,3

Above data exhibit that the compound term, **Prshat-asva** has been used by the some composers of the Family Mandalas (2, 3, 7 and 5) and Mandala-1 (last but-one mandala). The terms related to word **Prshati/पृषती** are also found in many the verses of mandalas-**Rv-2.34,3; 2.36,2; Rv-3.26,4; Rv-5.55,6; 5.57,3; 5.58,6; 5.60,2; Rv-8.7,28** etc (the last two mandalas i.e. Mandala-1 and 10 kept aside for the time-being). Monier-Williams dictionary describes the word **Prshati** as dappled cow or mare (applied to the animals ridden by the Maruts). How can a **Cow**, an animal that

walks slowly, become a chariot puller of **Maruts**? Based on the Characteristic Features of **Maruts**, a speedy animal has to be **his** chariot puller. Though Horse runs with a great speed, but only some horses depict different colour patches at some places on their outer coat/skin and not on all over the body. There are some wild animals who exhibit presence of many spots/ **Prshati** on their skin as a regular pattern and they are **Chital**, **Cheetah**, **Leopard**. Animals like **Zebra** and **Royal Bengal Tiger** have stripes on their outer coat. Except **Chital**, no other animal is fit to be part of the text. Hence **Griffith** in his translation, has identified the **Spotted Deer**/Chital as **Prshat-asva** since he would have felt that a **Chital**, type of Deer, a wild animal that moves fast, and has got numerous spots or round marks/dots on its body, meets the requirement of the word **Prshati-Asva**. Therefore, he assumed that **Spotted Deer/Chital or Axis Axis** could fit into the criterion of the **Prshati-Asva**, and intentionally translated **Prshat-Asva** (pṛṣadaśvāso or pṛṣadaśvā [1]) as the **Spotted Deer**.

But the main question is, why did the composers suffix a word **Asva** to word **Prshat/Prshati**?

As we see in many Wild Life Documentaries and various videos posted on Social Media and Internet that the Deer walk gracefully on the grasslands of the jungles. Sometimes, we find them running with normal speed in a group. But when a predator attacks anyone of them, then a deer runs with the highest speed it could achieve. In other words, when a question of survival arises, occasionally, just to save its life, a deer runs to its true potential.

Now, consider the case of the **Maruts**/wind. When an air of the surrounding starts moving with above the normal speed, then we call it as **Wind is blowing**. It means to say that to qualify as a **Wind/Maruts**, Air has to move from one place to other with a certain speed for a longer duration. Keeping this specific need in mind, the pre-rigvedic Priests would have felt that the normal **Prshati** /Spotted Deer would not meet the requirement of a regular but long distance, constant speed runner as the Rath/chariot puller of **Maruts**. Therefore, they intentionally suffixed a word **Asva** to **Prshati/Prshat** so as to impart additional **Horse-Power** or to provide necessary **Push** to it, and coined a new term as **Prshat-asva**. It should be kept in mind that the Chariot of **Maruts** is not drawn by an ordinary Deer/Prshati but by a very special mythical animal called as **Prshat-asva**.

Rigved tells us that the Chariot of God **Indra** is mostly drawn by **Hari / two tawny steeds/ Bay Steed** (Griffith's Trans.). For Sanskrit word **Asva/Ashva**, in English, a word **Horse** is commonly used, but there are several similar words/ Synonyms in Rigvedic Text that also indicate animal similar to Horse and those are Hari, Vajin, Gandharv, Arva etc. **Griffith**, based on his perceptions, in his translation has also used different words to describe these (types of Horses) as Bay Steed, Mare(female horse), Stallion(male horse), Colts etc. Please note that in **Rigved**, the word **Asva** has not been used as a suffix to any word related to Horse by the Poets of different mandalas. Hence use of a term **Prshat-asva**, is noway connected with **Horse of Indra**, but an

animal similar to **Spotted Deer that has power of Horse**, and keeping in a view **reality of Maruts** in their minds, it is exclusively reserved for the **Chariot of Maruts** only. In other words, the **Pre-Rigvedic Rishis** did not select a **Fictional Horse** for drawing Chariot of **Maruts** (as wind/Maruts exists in reality) but allotted it to their favourite **Imaginary God, Indra** and some other Deities of their imagination. Like **Spotted Deer/Chital**, no known species/breed of the Horse regularly has numerous spots/dots on its body. Hence similar to **Chital**, there is no possibility of presence of **Spotted Horse** at the time of **Rigved**.

Whether a Goat or a Deer or a Horse, the animals that pull the chariots (mythical concept) of the rigvedic Deities relentlessly are basically herbivorous in nature, but would not have been very close to the hearts of the rigvedic composers like **Cows** or **Sarama**. Hence the Rishis did not mind in engaging them literally for doing hard work tirelessly or slog like a bull/ox for unlimited period.

Now, we shall focus our attention to the hymns addressed to the **Horse** that are generally quoted by the scholars to prove the presence of **Horse** during complete rigvedic period. There are two hymns in **Mandala-1** that are dedicated to **Horse** and they are; **Rv-1.162** and **Rv-1.163**.

A verse from Hymn-163 is given below;

**Rv-1.163,1: yadakrandaḥ prathamam jāyamāna udyan samudrāduta vā purīṣāt |
śyenasya pakṣā hariṇasya bāhū upastutyam mahi jātam te arvan ||**

Griffith translation of the said verse is as under;

1.163,1: What time, first springing into life, thou neighedst, proceeding from the sea or upper waters,

Limbs of the deer hadst thou, and **eagle pinions**. O Steed, thy birth is nigh and must be lauded.

Please note that, in the aforementioned verse, the composer has compared the two features of the real Horse with two different animal species i.e Eagle/Falcon, and Deer as- **śyenasya pakṣā hariṇasya bāhū** (श्येनस्य पक्षा हरिणस्य बाहू). It actually means that the Horse has Wings/pinions of a Falcon/Eagle and legs/limbs of a Deer. Practical meaning of **śyenasya pakṣā** is like an Eagle/Falcon, in one go, it can cover a long distance (without halting anywhere). But the most striking feature is a comparison of its limbs/leg with a Deer (**hariṇasya bāhū**). Earlier we have seen use of a compound term **Prshat-asva** for the **Spotted Deer** in the verses that are referred to **Maruts**. But here the composer has used the terms **hariṇasya bāhū** just to show that the **true Horse** has strong limbs like Deer. Then the questions arise, if the **factual Horse** was already known to the composers of the Early Mandalas, then why did they not mention these features in the earlier Hymns? If the Horse was existing since beginning of the rigvedic period, then now what was necessity of comparing its agility/stamina/tenacity with a bird like Eagle/Falcon, and swift motion of his

legs/arms from mobility on ground /physical strength point of view with the limbs of an ordinary animal like Deer, that too, so late? It should be kept in mind that Falcon/Eagle or **śyena**, and Deer or **harin** do not come under the category of the **Domesticated Animals**, but the Horse does. Earlier to the composition of Mandala-1, the Pre-rigvedic and rigvedic Rishis would have observed the activities of both Falcon/Eagle and Deer from a distance. Although in a Poetic way, but the use of the characteristic features of the non-domesticated animals for highlighting or explaining the capabilities of the **True Horse** particularly in the second last mandala, directly proves that the **Real Horse** is the **Newcomer** on the canvas of **Rigved**.

Now we shall see an example of the cleverness of the composers of **Mandala-1**. In this Mandala, we find that the composers have used **Prshat-asva**, a compound word, in three different verses as given here: **pr̥ṣadaśvo/ पृषदश्वो** (Rv-1,87,4); **pr̥ṣadaśvā/पृषदश्वा** (Rv-1.89,7) and: **pr̥ṣadaśvāso/ पृषदश्वासो** (Rv-1.186,8), indicative of Spotted Deer drawn Chariot of **Maruts**. But in the Hymn addressed to the **Horse**, the composer of verse **Rv-1.162,21** has used two independent words; **Hari** and **Prshati** (“**harī** te yuñjā **pr̥ṣatī** abhūtāmupāsthād vājī dhuri rāsabhasya / हरी ते युञ्जा पृषती अभूतामुपास्थाद वाजी धुरि रासभस्य”) to describe Spotted Mares/Horse (Griffith Trans.), but did not use a compound term similar to **Prshat-asva**. **This clearly shows their shrewdness while dealing with two independent/ different animals for drawing imaginary Rathas/Chariots i.e. Prshat-asva** (Spotted Deer), and **Hari** (Bay Steed/Horse), possibly after observing some different colour patches/bands/stripes on its body.

As usual, in the various verses of Hymn- **Rv-1.163**, the composer has used his Poetic skills to compare some features of the factual Horse with some real things and some unreal characters as well--- *His horns are made of gold, his feet are as strong as iron/metal. He thinks like Indra and moves like Wind in motion*; meaning thereby, very quick thinker and very fast movers. At some places in **Rigved**, the Priests have defined the strength of mythical **Indra** in terms of **Bulls**. “**Muhammad goes to Mountain**” is considerable, but “**Mountain comes to Muhammad**” is unbelievable. It means to say that, characteristics of imaginary **Indra** can be highlighted by comparing **His assumed but selected features** with the features of the best suited entities present in the surroundings. But in Mandala-1, we find use of legendary/ **Giant Indra** to describe a feature of the **Real Horse** which appears to be a very special thing.

The most important aspect of the two hymns addressed to Horse is the presence of direct mention of its systematic killing for the sacrificial purpose. Following verse describes its killing and sectioning of body into pieces. But the composer has also highlighted the number of ribs present in it. Why is so?.

162,18: The four-and-thirty ribs of the. Swift Charger, kin to the Gods, the slayer's hatchet pierces.
Cut ye with skill, so that the parts be flawless, and piece by piece declaring them dissect them.

It is said that the real horse has 36 or 38 ribs, but above verse indicates 34 ribs only. The most striking feature is that nowhere in the Rigvedic text, we find mention of ribs of the animals like Bulls/Oxen, Buffalo, Sheep, Goat etc that were frequently sacrificed during Yajnas. Then question originates, why did the composer count the number of ribs of the Horse? Taking into account the numerical strength of the animals like Horses, Bulls, Cows, Sheep, Goats during the rigvedic period, since beginning of rigvedic era, had the True Horse been very close to the Priests like Milching Cow (from utility point of view), they would not have gone for its sacrifice. Hence there is enough room to believe that the **True Horse** is the Late entrant in **Rigved**, and the term, **Asva** mentioned in the mandalas composed earlier to Mandala-1 could be an imaginary feature (like many Deities) created by the Pre-rigvedic Rishis keeping an animal similar to Indian Wild Ass/Khurr in front of them.

Additionally, among the hymns that are addressed to various animals present in different mandalas, only the hymns that are dedicated to the **Horse** clearly talk about its sacrifice, why?

Rigvedic Hymns that are dedicated to different animals found in the text are as given below:

Cows: Rv-6.28; Rv-10.169; and Rv-10.19 (dedicated either to waters or cows/Griffith Trans.)

Frog: Rv-7.103

Falcon/Eagle(Shenya): Rv-4.27

Kapinjala (a small bird) : Rv-2.42, and 2.43

Horse: Rv-1.162, and 1.163

Sarama (female dog) and Panis: Rv-10.108

Except the two Hymns dedicated to the Horse, no verse of any of the hymns exclusively addressed to the various animals directly or indirectly portrays their sacrifice or even killing. Two hymns addressed to Horse actually provide contradictory picture. On one side we find, **Glorification of Horse** to the highest degree, and on other side, its **killing for Yajna** purpose.

Summary: Considering all above factors together, in all probability, during the time of composition of Mandala-1, since the **Real Horse** was the **Fresh Arrival** in the land of **Rigved** (probably introduced by the outsiders around 1500 BCE), the Priests purposely compared it with some real and some imaginary characters already present in **Rigved**, and also recommended its sacrifice in an anticipation that the flesh of this very special newcomer would pacify the Deities of their imagination in the best possible way, and hence solve the problems faced by the people including water scarcity.

II. River Saraswati of Mandala-6: Some Scholars, based on their observations on the Mandala-6, have cast serious doubts over the rigvedic river **Saraswati** as the three verses mentioning the river; those are- **Rv-6.49,7**; **Rv-6.50,12**; and **Rv-6.52,6**, portray it in three different forms, i.e. a Woman, a Deity, and an entity but different from river, respectively. Hence there is an imperative need to have relook at these verses.

The fact is that, three aforesaid verses are the part of three different hymns that are basically addressed to **Visvedevas**. **Visvedevas** represent the comprehensive gathering of the rigvedic Deities or collective reference/coverage to all Gods so that, no one would be missed out at least during the special praise. At some places, selected verses of these hymns also highlight special features of some Gods.

Now, we shall have relook at these three verses in the following order;

1. Rv-6.49,7;
2. Rv-6.52,6;
3. Rv-6.50,12;

First, original Sanskrit verse in Dev-Nagari script, then same verse in English script, and finally Griffith translation (#) of the said verse would appear in that order.

1. Saraswati as described in Rv-6.49,7:

पावीरवी कन्या चित्रायुः सरस्वती वीरपत्नी धियं धात ।
गनाभिरच्छिद्रं शरणं सजोषा दुराधर्षं गर्णते शर्म यंसत ॥

pāvīravī kanyā citrāyuhḥ sarasvatī vīrapatnī dhiyaṃ dhāt |
ghnābhirachidraṃ śaraṇaṃ sajoṣā durādharṣaṃ gharṇate śarma yaṃsat ||

So may **Sarasvati**, the **Hero's Consort**, brisk with rare life, the **lightning's Child**, inspire us,
And, with the Dames accordant, give the singer a **refuge** unassailable and flawless.

Explanations for the key words present in the verse, based on Monier-Williams dictionary :
pāvīravī / पावीरवी-Daughter of Lightning / noise of thunder: **Lightning** occurs when the rain-clouds gather in the sky either just before rain or it also takes place during raining. It symbolizes **rain**.

Vīrapatnī/वीरपत्नी: Wife of Hero. Earlier, at some place, wife of a Brave person (Tribe leader) would have taken initiative in solving the problems of the people. Hence as a **mother** of many, the

Poet expects similar thing from **Saraswati** now.

Śaraṇam/शरणः: Protection/asylum. Generally, a person who comes from outside requests for refuge. In a earlier verse **Rv-6.45,31**, there is reference of river **Ganga**, where the composer would have spent some time on its bank. From there, now he would have moved to river **Saraswati**, hence he is requesting **her** to give protection.

sajoṣā/सजोषा : Associated together

durādharṣam/दुराधर्षः: Difficult to approach

Circumstantial evidence present in the said verse indicates that during one of the rainy seasons (signalled by word **pāvīravī** /Child of lightning), the composer has arrived on the bank of **Saraswati** from outside (probably lived earlier on the bank of river **Ganga**) and is requesting her to provide unassailable asylum to him as he wants to get permanently associated with her. He also expects **her** to behave like **Wife of Hero/Vīrapatnī** and take the lead in solving the problems faced by the people.

2. Saraswati as explained in Rv-6.52,6 :

इन्द्रो नेदिष्ठमवसागमिष्ठः सरस्वती सिन्धुभिः पिन्वमाना ।
पर्जन्यो न ओषधीभिर्मयोभुरग्निः सुशंसः सुहवः पितेव ॥

indro nediṣṭhamavasāghamiṣṭhaḥ sarasvatī sindhubhiḥ pinvamānā |
parjanya na oṣadhībirmayobhuragniḥ suśaṃsaḥ suhavaḥ piteva ||

Most near, most oft comes **Indra** with protection, and she **Sarasvati**, who swells with rivers

Parjanya, bringing health with herbs, and Agni, well lauded swift to listen, like a father

Explanations for the key words present in the verse, based on Monier-Williams dictionary :

nedi/नेदि: Near

pinvamānā/पिन्वमाना: Swelling

oṣadhī/ओषधी : Plant or medicinal herb

mayobhu/मयोभू : Particular form of fire

suśaṃsaḥ/सुशंसः: Blessing

suhavaḥ /सुहवः: Can be invoked easily or listening willingly

The verse indirectly hints that when **Indra** is near, after listening to our request (means after invoking), like **father** would come forward to provide **protection** and **blessings** to all. Then upon His order, Rain/**Parjanya** would start pouring causing swelling of all the **rivers** of the region including **Saraswati**, in turn resulting in growth of the **medicinal herbs**, and other plants necessary for creation of **Agni of Yajna**. This verse actually highlights rain dependency of Life.

Gist of the verses Rv-6.49,7, and Rv-6.52,6 : Presence of the special terms, **Child of lightning** and **Rain/Parjanya** in the aforementioned verses that are directly associated with water in the river **Saraswati** clearly manifests that at the time of composition of these verses, river was totally dependent on rain, and hence flowed during rainy season only. In other words, at the time of composition of Mandala-6, river Saraswati was not a perennial river but was the seasonal river.

3. Saraswati as worshiped in Rv-6.50,12:

ते नो रुद्रः सरस्वती सजोषा मीळुष्मन्तो विष्णुर्मन्तु वायुः ।
रभुक्षा वाजो दैव्यो विधाता पर्जन्यावाता पिप्यतामिषं नः ॥

te no **rudraḥ sarasvatī** sajoṣā mīḷhuṣmanto **viṣṇurmṇantu vāyuh** |
ṛbhukṣā vājo daivyo **vidhātā parjanyaāvātā** pipyatāmiṣaṁ naḥ ||

May **Rudra** and **Sarasvati**, accordant, **Visnu** and **Vayu**, pour down gifts and bless us;
Rbhuksan, Vaja, and divine **Vidhatar**, **Parjanya**, **Vata** make our food abundant.

In above verse, along with other Deities, Saraswati has been considered as the Deity, invoked collectively to obtain gifts, abundant food etc.

In the Hymns dedicated to **Visvadevas**, most of the Deities are purposely brought on a common platform (under one Umbrella) and invoked simultaneously. This can also be termed as the poetic exhibition of **compatibility or togetherness or unity** of all Deities.

But river **Saraswati** is not the only river in **Rigved** that has been invoked along with other Deities. River **Sindhu** has also been given similar treatment in many verses that are listed below; **Mandala-1** verses wherein river **Sindhu** is praised with Deities like Varuna, Mitra, Aditi, Earth and Heaven etc are given below,

Rv-1.94,16; 1.95,11; 1.96,9; 1.98,3; 1.100,19; 1.101,11; 1.102,11; 1.103,8; 1.105,19;

1.106,7; 1.108,13; 1.109,8; 1.110,9; 1.111,5; 1.112,25; 1.113,20; 1.114,11; 1.115,6 1.122,6; and 1.186,5.

The Verses from other mandalas reflecting similar thing are as follows;

Rv-4.54,6; 4.55,3; Rv-8.25,12 and 14; Rv-9.97,58.

Selected examples of the verses taken from different mandalas depicting river **Sindhu** being invoked with other Deities are given below in support of the statement made;

Rv-4.55,3:The Housewife Goddess, **Aditi**, and **Sindhu**, the Goddess **Svasti** I implore for friendship:

And may the unobstructed Night and Morning both, day and night, provide for our protection.

Rv-8.25,14 : And may the **Sindhu** of the floods, the **Maruts**, and the **ASvin** Pair,

Boon **Indra**, and boon **Visnu** have one mind with us.

Rv-9.97,58: Soma, may we, with thee as Pavamana, pile up together all our spoil in battle.

This boon vouchsafe us **Varuna** and **Mitra**, and **Aditi** and **Sindhu**, **Earth** and **Heaven**.

Rv-1.100,19: May **Indra** evermore be our protector, and unimperilled may we win the booty.

This prayer of ours may **Varuna** grant, and **Mitra**, and **Aditi** and **Sindhu**, **Earth** and **Heaven**.

Rv-1.115,6 :This day, O Gods, while **Surya** is ascending, deliver us from trouble and dishonour.

This prayer of ours may **Varuna** grant, and **Mitra**, and **Aditi** and **Sindhu**, **Earth** and **Heaven**.

Presence of a large number of verses wherein river **Sindhu** gets preferential treatment as the **Deity** along with others but without referring to river **Saraswati**, makes it apparent that many composers did spend considerable time on its bank and also performed several Yajnas there.

Then the question arises, **why did some scholars specifically target river Saraswati alone?**

Following story would provide indirect answer to the aforementioned question. Although it is not in good taste to quote such example, unfortunately, considering present scenario, it seems to be a suitable or relevant example to bring out the biased attitude/mindset of some scholars about the river **Saraswati**. In no way, it is intended to hurt the feelings of any person.

“A woman lodges a complaint with the Police that her Boss invited her to his house, offered the drinks, and then raped her. When a case gets filed in a court, a legal adviser of a man, having realized that there is enough evidence against his client, in a court room openly questions conduct and character of a woman and tells the Jury that with her consent only his client has performed the act, and now with some ill-intention she wants to blackmail and defame his client”.

Sad part is that, nowadays these types of incidence are often reported and discussed in the Print, and Electronic Media, automatically become talk of the town, also form a part of the screenplays of many Movies and TV serials too.

The most critical point here is, whether an **Advocate** of a man of the story or the **Advocates** of the **Aryans Migration Theory** (AMT), they have a common *modus operandi* and that is, to target the **Character of the Entities** so as to tarnish the image first and then slowly destroy the credibility of the Entities (some even say that river **Saraswati** is a Myth). As both are driven by **self interest rather than the realities**, as the true professionals, they may be right in their own ways.

Now we shall see the last verse from the Hymn of Mandala-6 which is actually addressed to river **Saraswati-Rv-6.61**.

Rv-6.61,14: Guide us, Sarasvati, to glorious treasure: refuse us not thy milk, nor spurn us from thee.

Gladly accept our friendship and obedience: let us not go from thee to distant countries.

Above verse clearly reveals the fact that at the time of composition of said verse, the river **Saraswati** was a rain-fed channel. Hence the composer requests **her** to accept his friendship, provide sufficient water or else people would move to distant countries. Had the water in the river been available throughout the year, then the Poet would not have used harsh words at the last.

The Mandala-6 hymns to which all these verses belong, do not refer to direct clash between **Indra** and **Vritra** or **Ahi** and hence no mention of **Vajra** as well. Natural elements like Water, Lightning, Rain, Rivers, Plants are very much present. Importance of **Saraswati** as a **flowing river** has been directly and indirectly underlined. Since the rigvedic composers considered river **Saraswati** as their Mother, Goddess (as already described in Mandala-2 verse; **Rv-2.41,16**), there are examples of feminine characters such as Virapatni, Kanya in one verse.

In short, since beginning, Rigvedic Poets exhibited their inborn love for the intricacies in describing various characters found in the text. They would have inherited these skills due to high degree of the Observations, Imaginations, and Oration capabilities of their ancestors.

References:

1. “ Rig Veda”(Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF format
2. Rig Veda (Griffith Translation)-Table of Content, Alphabetical frequency etc. from the Intratext Digital Library available on [www.Intratext .com](http://www.Intratext.com)

A Note of Caution

Some rigvedic experts regularly profess that **Griffith Translated “The Hymns of Rigveda”** is not to be taken as a scholarly work of the international standard, and should be considered as the outdated one. Hence they frequently insist to read the rigvedic translations made by the famous Western Orientalists / Indologists such as **Hermann Oldenberg (1888, German)**, **K.F. Geldner (1951, German)**, **L. Renou (1955-1969, French)** and **T. Elizarenkova (1989-99, Russian)**. A person who does not have exposure to these western languages would find it difficult to read even preface of these texts. Outwardly, it appears that these scholars intentionally try to pull the rigvedic enthusiasts in their trap so that those who go by Griffith's Translation only, would develop inferiority complex in their minds.

But the fundamental question is, “Do these translated books provide answers to all the questions posed by various people on different rigvedic characters from time to time?”

One should not expect a straightforward answer to this question, but with the open arms we need to welcome contribution made by every single individual who has spent his/her valuable time in reading , understanding **Rigved** in the language of his/her choice, and then seriously tried to add even a grain or a drop of information to the existing ocean of knowledge. Also with an open mind we need to appreciate efforts made by the common people in knowing more about the rigvedic text.

To understand the rigvedic features in the best possible way, on several occasions, a reader needs to scratch head, strain his/her nerves and even stretch his/her imagination to the maximum extent. To get better insight about the rigvedic verses, it is necessary to make a habit of reading not only between the lines but also between the words. By merely changing **Text** would not automatically bring improvement in understanding, but for that purpose, we need to take into account the **Context** as well. As per the advice of the scholars, if we just keep reading the translation after translation **without applying mind**, then we would definitely end up in proving famous old proverb- “**Rolling Stone Gathers No Moss**”.